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ABSTRACT

Supplementary guidelines for elementary visual arts education in Arizona schools are presented in 13 sections. Section one provides an overview of Arizona educational requirements. Sections two and three contain a statement of purpose for elementary visual arts education and a definition of art learning. Section four provides the bulk of the document. Major artistic concepts--line, shape, value, color, texture, mass, space, rhythm, balance, contrast, and dominance--are each defined and tagged to content objectives (productive art, art criticism/appreciation, and art in historical/cultural context) and grade and ability levels. Remaining sections of the document focus on art activities, art media, a color unit, understanding art content, art resources, evaluation, art and the elementary curriculum, art for special children, and restrictive art practices. (LP)

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ART

SPECIAL SUPPLEMENT

GUIDELINES

FOR A 1-6 ART CURRICULUM

SP 016 865

ARIZONA DEPARTMENT OF EDUCATION
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This Special Supplement should be used
in conjunction with --
ART: A VIEW OF THE HUMAN EXPERIENCE

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WHAT THE LAW REQUIRES

The Arizona Official Compilation of Administrative Rules and Regulations (A.C.R.R.), Chapter 2, Article 3, R7-2-301 states:

Subjects to Be Taught	Years Taught
Reading (including phonics)	K-8
*Art (Visual Arts)	1-6
Arithmetic	1-8
Geography	1-8
Handwriting	1-8
Health	1-8
Language	1-8
Literature	1-8
Music	1-8
Science	1-8
Spelling	1-8
World History	1-8
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ARIZONA LAW REQUIRES THAT ART BE TAUGHT TO ALL STUDENTS, GRADES 1-6

ARS 15-203.15 states: "The state board of education shall prescribe and enforce a course of study in the common schools."

ARS 15-203.17 states: "The state board of education shall prescribe the subjects to be taught in the common schools."

ARS 15-203.19 states: "The state board of education shall advise school districts on purchase of textbooks for the common schools, . . ."

*Art (Visual Arts) will become a prescribed subject for all students, grades 1-6, after July 1, 1983.

SPECIAL SUPPLEMENT
GUIDELINES FOR A 1-6 ART CURRICULUM

Statement of Purpose

The Arizona Department of Education recognizes the visual arts as an essential component in the education of youngsters, and recommends that all Arizona public elementary schools provide children in grades one through six with the opportunity to make, look at, and talk about art. This supplement to the state art curriculum guide **(A View of the Human Experience: An Arizona Guide for Art Curriculum Development K-12)** is intended for those elementary classroom teachers who will bear the responsibility of teaching art. It augments the state art guide by identifying some basic art concepts that classroom teachers in the elementary grades should teach. This information, used in conjunction with the guide, can assist classroom teachers in providing their students with a high quality, sequential visual arts curriculum in all of the first six grades.

To be effective, the study of art must be ordered sequentially to present first the more simple and later the more complex concepts and skills to be learned. The Supplement Guidelines provides objectives for two major aspects of art (form and content) and three basic art learning areas (productive, critical/appreciative, and cultural/historical) on three levels (grades 1-2, 3-4, and 5-6). It also discusses art activities, media, resource material, evaluation of art learning, integrating the visual arts into the elementary curriculum, art for special children, and restrictive practices in art education.

What is Art Learning?

An elementary school visual arts curriculum teaches children the skills necessary to make art, to evaluate art, and to enjoy and understand art. Children develop perceptual abilities with which to make aesthetic decisions based on information provided by their five senses. They become skilled in perceiving artistic form (the form-related art elements are line, shape, value, color, texture, mass, and space) and how they are used (rhythm, balance, contrast-opposition, and dominance-subordination). Children learn to

use art tools and materials. The students study both art works and artist's styles to understand the characteristics of art and of the creative process. Children respond to both form and content (meaning) by critiquing art works as they make aesthetic decisions about visual statements.

Finally, elementary school children combine these various skills either to produce a finished art work or to appreciate the completed creative work of others. Making, looking at, and talking about art are problem-solving learning experiences whose concepts are visual and whose processes are beneficial independent of the art product involved. Not all children educated to create art or to understand the artistic process will become visual artists, nor should we expect that. Experience with art can help them to become adults who think creatively, however, and who value creative activity in many forms of human endeavor.

Through the visual arts, therefore, elementary teachers (both classroom and art teachers) can encourage their students to become aesthetically sensitive and confident of their creative abilities, that is, to rely on their own sensory and cognitive abilities to express themselves successfully or to interpret others' expressive communications. Admission to the world of the visual arts, as to other cultural knowledge, results most easily from early and effective education. Artistic appreciation, begun in childhood and enhanced by subsequent learning, can be a source of continued satisfaction throughout life.

Sequential Art Concepts

The following art experiences deal with form-related elements found in all art work regardless of medium or subject matter (line, shape, value, color, texture, mass, and space) and principles of design or composition (rhythm, balance, contrast-opposition, and dominance-subordination). Formal art elements and design principles are the grammar and syntax for the language of art, and ignorance of their use and meaning may be termed visual illiteracy.

The Supplement Guidelines amplify pages 29-34 of the state art curriculum guide. They are couched in the form of behavioral objectives for three broad skill levels, as follows: grades 1-2, grades 3-4, and grades 5-6. They fall naturally into three kinds of learning activities: the productive, the critical/appreciative, and the cultural/historical. Arizona elementary school students may be expected to master the concepts specified for each level as they increase their artistic proficiency.

These objectives suggest the scope of a sequential visual arts curriculum for grades 1-6, ordered according to children's developing conceptual capabilities and the requirements of mastering various art skills. They provide a standard for minimum course content in art. Teachers are encouraged to enlarge their art education programs beyond these basic requirements in any way their professional expertise suggests.

Schools implementing a sequential art program for the first time should introduce lessons suitable for their students' present actual proficiency levels, which may or may not correspond to their grade levels. Making and appreciating art is a unique activity for each child. Consideration of individual attainment is essential to the success of any education program.

There are 11 sets of art objectives. Each set lists basic competencies for expressing and interpreting the visual arts that art instruction can and should encourage children to develop before leaving sixth grade. Each set is annotated to indicate the suggested skill levels at which to introduce, amplify, or reinforce the behavior. For those unfamiliar with any of the art terms used, the state arts guide contains a glossary on pages 53 and 54.

Line

Definition:

Line is the path left by a moving point. Line is a basic element for defining visual form; lines indicate perceived edges of objects in real space.

	Grade/Ability Level		
	1-2	3-4	5-6
Productive:			
Use different kinds of lines (straight, curved, jagged, etc.).	•	••	•••
Use different qualities of line (thick, thin, broken, varied.).	•	••	•••
Use line to suggest movement (rapid, slow, up, down, etc.).	•	•	••
Use line to express mood (calm, excited, happy, etc.).		•	••
Use line to define shapes.		•	••
Use line to create space.			•
Use line to suggest volume.			•
Demonstrate use and care of materials and tools used to make lines.	•	••	•••
Critical/Appreciative:			
Discuss kinds of lines.	•	••	•••
Discuss qualities of line.	•	••	•••
Discuss movement and direction of line.	•	••	•••
Discuss emotional quality lines can create.		•	••
Discuss sources of lines (drawn, painted, in nature, shape against shape).		•	••
Give personal responses to lines (preferences, dislikes, etc.).	•	••	•••
Discuss the representation of three dimensions on a two-dimensional surface.		•	••
Discuss how line is used to create images.		•	••
Give a personal response to line used in an art work.	•	••	•••
Cultural/Historical:			
Identify how artists use line in art works.		•	••
Identify use of line in natural and constructed environments.		•	••
Identify use of line in cultural designs (Mexican art, Indian art, etc.).		•	••
Identify an understanding of the use of line in symbols in the past and in contemporary society (logos, traffic signs, religions, alphabets, etc.).	•	••	•••
Identify careers using skills and training in the use of line (architect, draftsman, photographer, cartoonist, etc.).			•

• Introduced •• Amplified ••• Reinforced

Shape

Definition:

Shape is a two-dimensional area that becomes visible when enclosed by a line or when a change in value, color, or texture sets it apart from its surroundings. The counterpart of shape is space. While shapes are two-dimensional, they can appear to exist in three dimensions. Shapes have infinite variety.

	Grade/Ability Level		
	1-2	3-4	5-6
Productive:			
Use organic shapes (natural).	•	••	•••
Use geometric shapes (invented by people).	•	••	•••
Use shapes in a two-dimensional design (decorative).	•	••	•••
Use shapes to create movement in space.		•	••
Use value to define shapes.			•
Create shape families (areas with common qualities: rectangular, triangular, biomorphic, etc.).			•
Combine simple shapes to create more complex shapes.		•	••
Use shape in linear perspective.			•
Make shapes with a variety of media.	•	••	•••
Make positive and negative shapes.		•	••
Demonstrate use and care of materials used to make shapes.	•	••	•••
Critical/Appreciative:			
Discuss placement of shapes to create movement.			•
Discuss placement of shapes to create a feeling of tension.			•
Discuss placement of shapes to indicate space.		•	••
Discuss proportion as related to shape.		•	••
Differentiate between simple and complex shapes.		•	••
Differentiate between organic and geometric shapes.	•	••	•••
Differentiate between positive and negative shapes.		•	••
Cultural/Historical:			
Identify how artists use shape in composition.		•	••
Identify how artists use shape to show depth.		•	••
Identify the use of shapes as symbols (logos, traffic signs, etc.).	•	••	•••
Identify the historical use of shapes as symbols (religious symbols, flags, traffic signs, etc.).	•	••	•••
Identify how shape applies to careers (photographer, jeweler, potter, industrial designer).			•

• Introduced •• Amplified ••• Reinforced

Value

Definition:

Value refers to the relative lightness or darkness of surfaces. The value range extends from white to black. As an art element, value may be seen as a property of color or independent of color. Value is relative, not absolute. Each of the art media can create a great range of values.

	Grade/Ability Level		
	1-2	3-4	5-6
Productive:			
Create a value scale with clearly contrasting values (3, 5, 7, or 9 values).			•
Create a decorative pattern using varied contrasting values.			•
Create a decorative pattern using closely related values, either light or dark.			•
Use values to distinguish shapes.			•
Use values to describe movements of surfaces (highlights and shadows).			•
Use values to represent solid objects (a strong light, dark shadows, and two or three medium values).			•
Use values to create mood.		•	••
Use values to create balance.		•	••
Use massed lines to create values.			•
Use a variety of media to produce value effects.			•
Demonstrate care and use of materials used in value studies.		•	••
Critical/Appreciative:			
Discuss the components of value gradation.			•
Discuss contrasting values.		•	••
Differentiate light, medium, and dark values in the natural environment.	•	••	•••
Differentiate light, medium, and dark values in the constructed environment.	•	••	•••
Discuss how to use value to create the appearance of a three-dimensional surface in a two-dimensional art work.		•	••
Discuss how to use value to create an expression of emotion or mood.	•	••	•••
Give personal responses to use of values in an art work.		•	••
Cultural/Historical:			
Identify how the artist uses value in works of art.			•
Identify how value applies to careers (industrial designers, commercial artist, architect, cartoonist, photographer).			•

• Introduced •• Amplified ••• Reinforced

Color

Definition:

Color is our perception of light wavelengths when light is refracted by a prism or reflected from a surface. Color has three dimensions: hue (the color name), value (lightness or darkness), and intensity (saturation or purity).

	Grade/Ability Level		
	1-2	3-4	5-6
Productive:			
Use the three primary colors.	•	••	•••
Use the three secondary colors.	•	••	•••
Mix at least six tertiary colors.		•	••
Mix complementary colors to obtain neutral colors.		•	••
Mix tints and shades of one color.		•	••
Use warm and cool colors.	•	••	•••
Use analogous colors.		•	••
Use color to create a mood.		•	••
Create color contrasts between objects or shapes.			•
Demonstrate use and care of materials and tools used to make color.	•	••	•••
Critical/Appreciative:			
Discuss the primary colors.	•	••	•••
Discuss the secondary colors.	•	••	•••
Discuss the tertiary colors.		•	••
Discuss the complementary colors.		•	••
Discuss shades of primary and secondary colors.		•	••
Discuss warm and cool colors.	•	•	•••
Discuss light and pigment of color theory.			•
Discuss analogous colors.		•	••
Respond to color in constructed or natural environments.	•	••	•••
Give a personal response to colors used in an art work.	•	••	•••
Cultural/Historical:			
Identify how artists use the emotional quality of color.	•	••	•••
Identify how color affects constructed and natural environments (advertising, architecture, clothing, etc.).	•	••	•••
Identify the symbolic use of color in our culture and in others.	•	••	•••
Identify how color is used in careers. (television, interior design, movies, clothing design, advertising).			•

• Introduced •• Amplified ••• Reinforced

Texture

Definition:

Texture refers to how surfaces feel and look. Texture in art can be actual implied or simulated. Actual texture can be experienced by touching. Implied or simulated texture is purely visual.

	Grade/Ability Level		
	1-2	3-4	5-6
Productive:			
Make textured rubbings over actual textures.	•	••	•••
Simulate textures by looking at actual textures and reproducing them on a two-dimensional and three-dimensional surface.		•	••
Create textures with different media.	•	••	•••
Add a variety of actual textures to two-dimensional and three-dimensional designs.		•	••
Use texture to differentiate shapes.			•
Use texture to create space.			•
Use a variety of actual textures in three-dimensional media.	•	••	•••
Demonstrate use and care of materials and tools used in producing texture.	•	••	•••
Critical/Appreciative:			
Discuss textural varieties on surfaces.	•	••	•••
Differentiate between actual and simulated texture.	•	••	•••
Discuss the qualities of texture (soft, rough, fuzzy, etc.).	•	••	•••
Discuss the uses of textural pattern (actual or simulated) to enrich pictorial areas.			•
Give a personal response to textures used in an art work.		•	••
Cultural/Historical:			
Identify how artists use surface quality in two- and three-dimensional art work.	•	••	•••
Identify how texture is used in the environment (homes, landscape, clothes).	•	••	•••
Identify an awareness of surface quality in works of art (sculpture, weaving, ceramics, etc.).	•	••	•••
Identify careers that deal with texture and design (fabric and clothing design, stage design, etc.).			•

• Introduced •• Amplified ••• Reinforced

Mass

Definition:

A two-dimensional area is a shape; a three-dimensional area is a mass. Mass means the physical bulk of a solid body of material. Mass is the counterpart of real space.

	Grade/Ability Level		
	1-2	3-4	5-6
Productive:			
Manipulate flexible materials (clay, plaster, wax, etc.) to produce mass.	•	••	•••
Use additive techniques (modeling).	•	••	•••
Use subtractive techniques (carving).			•
Build three-dimensional objects with two-dimensional materials (paper, cardboard).	•	••	•••
Build three-dimensional linear objects (wire, metal, rods, woodstrips).		•	••
Create geometric and organic mass.		•	••
Create static and active masses.			•
Demonstrate use and care of tools and materials used to produce mass.	•	••	•••
Critical/Appreciative:			
Discuss geometric mass.		•	••
Discuss organic mass.		•	••
Discuss mass in natural environments (rock formations, trees, etc.).		•	••
Discuss mass in constructed environments (buildings, sculpture, etc.).		•	••
Differentiate between two and three-dimensional forms (shapes and mass).		•	••
Differentiate between static and active mass.			•
Differentiate between positive and negative mass.		•	••
Discuss effects of light and shadow on mass.			•
Give a personal response to mass used in an art work.		•	••
Cultural/Historical:			
Identify how society uses mass (monumental sculpture, community architecture, Egyptian reliefs, public buildings).	•	••	•••
Identify how mass symbolized ideas in cultures (totem poles, memorials, tombs, etc.).		•	••
Identify how mass evokes emotional responses (war memorials, Greek and Roman sculpture, political cartoons).			•
Identify how mass is used in constructed environments (architecture, sculpture, pottery design).		•	••
Identify how the artist uses mass.		•	••
Identify careers that use knowledge about mass (landscape architecture, interior design, pottery design, etc.).			••

• Introduced •• Amplified ••• Reinforced

Space

Definition:

Visual form is organized in space. Space is continuous, infinite, and ever present. Actual space may be two-dimensional (decorative) or three-dimensional (real). Two-dimensional pictures can present the illusion of three-dimensional space (plastic space or depth).

	Grade/Ability Level		
	1-2	3-4	5-6
Productive:			
Plastic Space			
Use diminishing hue, value, and intensity of color to achieve depth (unlimited penetration of space on a two-dimensional surface).			•
Produce space by overlapping shapes.	•	••	•••
Produce space by using big and small shapes.	•	••	•••
Produce space by using linear perspective.			•
Produce space by placement of shapes in relationship to the bottom of the picture plane.		•	••
Real Space			
Model or carve an object with positive (solid) and negative (open) areas.		•	••
Demonstrate use and care of materials and tools.	•	••	•••
Critical/Appreciative:			
Recognize visual clues for plastic space.		•	••
Recognize and discuss positive and negative real space in sculpture and architecture.		•	••
Discuss use of plastic space to produce mood.			•
Discuss use of real space in constructed or natural environments.			•
Give a personal response to plastic or real space used in an art work.			•
Cultural/Historical:			
Identify different uses of space by artists.			•
Identify different aesthetic effects produced by artists with various spatial use.			•
Identify the use of space in cultural designs (Mexican, Indian, Western art).			•
Identify careers that deal with spatial concepts (architecture, jewelery, engineering, sculpture, landscaping).			•

• Introduced •• Amplified ••• Reinforced

Rhythm

Definition:

An artist may produce rhythm with any design element or combination of elements. The recurrence of a line, shape, or color provides continuity, flow, and dramatic emphasis. This repetition establishes a visual rhythm or beat similar in concept to an audible rhythm. The rhythm may be regular or irregular, but its repetition provides one means by which pictorial unity is achieved.

	Grade/Ability Level		
	1-2	3-4	5-6
Productive:			
Demonstrate rhythm in each of the design elements.			•
Develop rhythm by repetition.	•	••	•••
Develop rhythm by similarity.		•	••
Develop rhythm by sequence (repetition of related examples of the same element).		•	••
Develop rhythm by variation (alternating elements or examples).		•	••
Use rhythm in decorative compositions.		•	••
Use rhythm in abstract composition.			•
Use rhythm in compositions using subject matter.			•
Use a variety of media to create rhythm.			•
Critical/Appreciative:			
Discuss rhythm as a principle of design.			•
Discuss a work of art as an example of rhythm in terms of repetition, similarity, sequence, or variation.		•	••
Discuss rhythm as a method of design unity.		•	••
Give a personal response to rhythm in an art work.		•	••
Cultural/Historical:			
Identify use of rhythm by artists in two and three-dimensional media.		•	••
Identify rhythmic pattern in natural and designed objects in the environment.			•
Identify the variety of rhythm as an important design element in cultural history.		•	••
Identify rhythmic themes that include repetition, similarity, and variation.		•	••

• Introduced •• Amplified ••• Reinforced

Balance

Definition:

Balance is the felt equilibrium in visual weight, attraction, or attention among various elements in a work of art. Balance may be symmetrical (identical elements on either side of a central axis), asymmetrical or absence of symmetry (equilibrium of opposing tensions between elements), or radial (elements radiate from or converge on a central point). Balance is the control of directional forces in an art work, directing the viewers attention to important parts of the design.

	Grade/Ability Level		
	1-2	3-4	5-6
Productive:			
Demonstrate balance in each of the design elements.			•
Make a symmetrical design.	•	••	•••
Make an asymmetrical design.		••	•••
Make a radial design.		•	••
Demonstrate the three kinds of balance in decorative compositions.		•	••
Demonstrate the three kinds of balance in abstract compositions.		•	••
Demonstrate the three kinds of balance in realistic compositions.		•	••
Use a variety of media to create balance.			•
Critical/Appreciative:			
Discuss the three kinds of balance.	•	••	•••
Discuss the use of balance as a principle of design.		•	••
Discuss works of art that use symmetrical balance.		•	••
Discuss works of art that use asymmetrical balance.		•	••
Discuss works of art that use radial balance.		•	••
Give a personal response to balance in an art work.	•	••	•••
Cultural/Historical:			
Identify how balance relates to culture.			•
Identify examples of the three kinds of balance in constructed and natural environments.		•	••
Identify how artists use balance to create mood.			•

• Introduced •• Amplified ••• Reinforced

Contrast-Opposition

Definition:

Contrast is the interaction of contradictory elements or opposites. Contrasts between thick and thin lines, hard and soft edges, or light and dark areas provide visual interest and emphasis.

	Grade/Ability Level		
	1-2	3-4	5-6
Productive:			
Demonstrate contrast in each of the design elements.	•	••	•••
Use contrast in decorative compositions.			•
Use contrast in abstract composition.		•	••
Use contrast in compositions using subject matter.		•	••
Use a variety of media to create contrast-opposition.	•	••	•••
Critical/Appreciative:			
Discuss the effect of contrast-opposition in art works.	•	••	•••
Discuss the uses of contrasting lines.	•	••	•••
Discuss the uses of contrasting values.	•	••	•••
Discuss the uses of contrasting textures.	•	••	•••
Discuss the uses of contrasting forms.	•	••	•••
Discuss the emotional responses created by contrast.			•
Discuss the purposeful use of contrast-opposition in works of art.			•
Give a personal response to contrast-opposition in an art work.			•
Cultural/Historical:			
Identify how artists have created contrast-opposition.			•
Identify an understanding of how artists have used contrast-opposition in natural and constructed environments.			•
Identify an understanding of the use of contrast-opposition in symbols in past and contemporary societies.			•

• Introduced •• Amplified ••• Reinforced

Dominance-Subordination

Definition:

Every design contains dominant elements that attract and hold the viewer's attention in the search for an artist's areas of emphasis. These focal points or centers of interest may be established by manipulating order, scale, and proportion of the basic art elements.

	Grade/Ability Level		
	1-2	3-4	5-6
Productive:			
Demonstrate emphasis in each of the design elements.			•
Create a center of interest in decorative compositions.		•	••
Create a center of interest in abstract compositions.		•	••
Create a center of interest in realistic compositions.		•	••
Use a variety of media to create dominance-subordination.		•	••
Critical/Appreciative:			
Discuss subordination in an art work.			•
Discuss the effect of shape, size, color, light and dark, contrast, and texture on the center of interest in two- and three-dimensional art works.			•
Discuss the kinds of emotional responses possible due to dominance-subordination in an art work.			•
Give a personal response to dominance-subordination in an art work.		•	••
Cultural/Historical:			
Identify how artists use dominance and subordination to evoke emotion.		•	••
Identify how artists have used a center of interest to emphasize the theme in an art work.			••
Demonstrate an awareness of the uses of dominance and subordination in the art of other cultures as well as our own (e.g., religious art, political cartooning, commercial art, etc.).			•

• Introduced •• Amplified ••• Reinforced

Art Activities

The kinds of competencies outlined in the preceding section can be taught through any number of art activities; the choice is up to the teacher. Several art projects teaching related concepts may be grouped together; a cluster of activities on one major theme is called a unit.

Some sample creative art activities for the early childhood years are located on pages 29-34 of the State Art Guide. There are also a number of books listed on pages 56-57 in the guide that can help classroom teachers locate suitable activities according to content or art media desired. The color unit on page 16 of this supplement may be found in Gaitskell, Hurwitz, and Day, Children and Their Art, Fourth Edition (New York: Harcourt Brace Jovanovich, 1982).

Art Media

The visual arts encompass a variety of media, the materials from which a visual art work may be made. Each medium requires development of skills specific to its nature: a pencil and clay have different expressive characteristics and their manipulation offers different learning possibilities. The guidelines for making, looking at, and talking about art apply to the artistic process irrespective of media. Elementary teachers will want to employ a variety of art materials at all levels and to explore each art learning objective in more than one medium.

COLOR UNIT

Content	Activities	Materials	Art References
1. The distinction between primary and secondary colors	Creation of a design, based on still life, that utilizes primary and secondary colors	Tempera	Expressionist paintings
2. The meaning of tints and shades	Creation of a design, based on natural forms, using one color as a base and shades or tints of that color on top	Tempera	Cubist paintings
3. The emotive power of color	Creation of a nonobjective painting that reflects a mood or state of mind	Watercolor	Kandinsky, German Expressionists. Film: Fiddle-dee-dee (National Film Board of Canada)
4. How color neighbors affect each other	Formation of a collage from samples of an assigned color chosen by each child	Colored paper, clippings from advertisements, fabrics, wallpaper	Josef Albers Victor Vasarely
5. Difference in function between broken color, mixed color, and flat, pure color	Matching of color in a painting, first with paint, then by pasting colors from magazine advertisements	Magazine advertisements, tempera, and construction paper	
6. Difference in effect between broken color, mixed color, and flat, pure color	Painting of one tree in a painterly manner and another in a Hard Edge manner	Tempera	Impressionists such as Monet and Pissarro, and Hard Edge painters such as Stuart Davis, George Ortman and Frank Stella
7. How color behaves in relation to light	Experimentation on acetate or old slides	Tempera, hole punchers, nail polish, acetate, and slide projector	

Understanding Art Content

The preceding list of competencies refers to knowledge about art, and particularly about its structural components. The act of art criticism, after describing, evaluating, and interpreting what is revealed in the work of art itself, is the formation of opinions about it. Children's response to and consideration of the entire completed art work may be prompted as much by its content or meaning as by their art knowledge. Knowledge about art (names, dates, places, design concepts, technique, and style) are different from the highly personal reactions to the work as a whole that consitutes an aesthetic response.

An aesthetic response seems to be the result of what each person is, as well as the result of education. By learning about art children learn the distinction between preference and judgment. Their likes and dislikes change as they gain increased knowledge about art; we say their tastes become more sophisticated or educated. As they learn more, the kinds of art they appreciate expand. The greatest barrier to appreciation of art is lack of familiarity and therefore understanding; understanding always precedes enjoyment. Criticism belongs in an elementary art program because it is discussion about art; by venturing opinions, children organize their thoughts and perceptions and thereby come to greater discernment about the meaning of art works.

Art Resources

Because art concepts that are discussed and manipulated by children are visual, teaching art must include examples of finished art works that the children can observe and discuss. Criticism and discussion, as well as producing art, depends upon art objects' being available for viewing in class. These can be works recently completed by the children themselves, good color reproductions of art works by well known artists, or originals by professional artists.

Today any school can possess a good collection of reproductions of art works in all media. Each teacher should have as many of them as his or her energy and initiative can

provide. Reproductions are available in periodicals, in materials from art museums, or in art history books; buying an art history book to cut up would be one relatively inexpensive source of reproductions. These materials should be mounted on stiff paper or cardboard for durability, to encourage handling by the children and for use in wall displays. Ample art films and filmstrips are easily obtainable and their use depends only on the class budget. A list of films, resource books for teachers, and art books for children may be found on pages 55-60 in the State Art Guide.

Giving children a large number of examples to illustrate the concept taught will prevent their copying from a particular image and instead teach them to employ the concept for their own individual creative purposes. Reproductions cannot replace the work itself, however. Colors, surface textures, and an understanding of technique or scale are never adequately conveyed by a reproduction. An in-class visit from an artist or a trip to a nearby museum is irreplaceable as a learning opportunity.

Evaluation

Evaluating art learning is important to schools, to teachers, to students, and to their parents. Teachers who observe their students' achievements can order future activities so that children progress steadily. Careful evaluation also allows reporting to school administrators and parents in a meaningful way about classroom accomplishments.

Evaluation in art is guided by a teacher's instructional goals. Student progress can be determined in terms of the observable achievements listed earlier in this supplement as art competencies and the degree to which these objectives are met (never, occasionally, often, frequently, or always). Additional criteria may be used: craftsmanship, independence of thought (divergent problem-solving), inquisitiveness, persistence, use of critical or analytic skills, care of tools and supplies, attention to classroom procedures, and cooperation with others.

Evaluation implies keeping records. Objectives should be arranged in ascending degrees of difficulty within each concept category. The needs and interests of the

student should dictate which objectives are emphasized; the teacher need not teach objectives in the order given, however. Objectives may be taken from more than one category and combined in an activity designed to reenforce several ideas at once. It is important to remember that mastery of most of these objectives will not be achieved in the normal nine- or eighteen-week term.

Art and the Elementary Curriculum

Art works may depict a variety of subjects, and the stimulus for artistic expression may derive from any area of a child's life. The subject of artistic expression is independent from the formal elements of art; an abstract painting and a still life use the same form-related components to build an aesthetic statement. Elementary teachers thus are able to incorporate visual arts learning into the ongoing academic curriculum without reducing the quality of art learning involved.

Art activities can interact with language development, mathematics, social studies, history, or other subjects. An art project that teaches concepts of proportion may also serve for the day's math lesson. Art and geometry often form such a cohesive unit that it is impossible to tell where one begins and the other ends. As children learn to identify various kinds of lines, polygons, and curved figures they learn simultaneously to identify shapes and forms used in architecture, sculpture, and other environmental forms. Design features such as line, rhythm, and pattern have their counterparts in poetry, music, drama, dance, and the biological sciences.

Conversely, children's expanding intellectual horizons allow them to produce more sophisticated and interesting art works as they progress in school. The Arizona Art Education Association encourages elementary classroom teachers to use art materials and subjects most pertinent to their total educational objectives. Within that framework, adherence to the suggested art learning objectives found in this supplement will assure an elementary art education program of high quality. In a successfully integrated

elementary curriculum, art teachers cooperate with classroom teachers in developing projects supportive of their primary educational concerns.

Art for Special Children

The guidelines presented here do not address specific ways in which the visual arts can be used with handicapped youngsters. Art can provide a means of acquiring special skills for these children, a way to express feelings and emotions, and a way they may work alongside their peers at less disadvantage than in many academic situations.

Many of the suggestions made here may be applied to children with special needs, however. Each teacher can recognize the particular requirements of his or her own youngsters and can adapt projects for them that will teach concepts within their reach. There are many kinds of handicapped children. These students may make advances in motor skills, speech and other language abilities, and other behaviors through involvement in the right kinds of art activities.

Restrictive Art Practices

Whatever learning activity is scheduled to teach art, it should provide children with opportunities to make creative choices allowing individual outcomes to visual problems. In any classroom there should be as many solutions to a given art assignment as there are children in the room.

Using patterns in such a way that every child's product is identical is not an art activity even though art materials may be used. Coloring books or ditto pages teaching academic concepts that permit children only to color the figures should be avoided for the same reason. Their use stifles children's search for unique answers by implying that they are unacceptable. Moreover, the majority of these models convey visual stereotypes that hamper children in future attempts to express themselves creatively.

These images display an adult aesthetic, often an unartistic one, that is considerably different from the kinds of art work children produce spontaneously. Children often

attempt to imitate these standards and become discouraged when they fail. The art work that children produce varies according to their maturity, their experience with art materials, and their skill levels. Children's art work looks different from the art of adults, but if made spontaneously (as opposed to copying), is just as innovative and enjoyable. Books that can show teachers what kinds of art to expect from children of various ages are listed in the reference section of the art guide, pages 55-62.

Using art materials may sometimes create disorder in the classroom. While precautions can be taken to protect furniture and clothing, dirty hands and floors are sometimes unavoidable. The teacher who can take these things in stride will have a better art program than the one who preserves classroom neatness at the cost of excluding certain materials that could provide valuable additions to the art curriculum.